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THE ROLE OF POSTMODERNISM'S HYPERREALISM AND ITS INFLUENCE ON MODERN SOCIETY

ABSTRACT:

The article reveals the features of the postmodern era and its main feature - hyperreality, which is characterized by the replacement of the real with signs of reality - simulacra. First of all, postmodern literature and art reacted to the challenge of hyperreality, reflecting and overcoming the hyperreal world by creating simulacra of a higher order. The article focuses on the specifics of the language of postmodernism, knowledge of which allows it to be adequately evaluated. An analysis of the performance society, which is carried out by G. Debord, leads to the idea that in the postmodern era, mass media also become the main instrument of socialization, which neither the family nor the school can compete with. The artificial world of images that forms mass media separates the individual from reality, and "the more he contemplates, the less he lives, the more he agrees to acknowledge himself in the prevailing images of needs, the less he understands his own existence and desire. The external character of the performance in relation to the person acting is that his own actions no longer belong to him, but to the other - to the one who offers them to him. That's why the viewer doesn't feel at home anywhere - there's a continuous performance around him." Debord comes to the disappointing conclusion that the historical consciousness is being eliminated in the society of the performance, because if any event does not become the property of the media, then it does not seem to exist. We can say that Guy Debord anticipated the views of J. Baudrillard on hyperreality, saying that "the performance is not any supplement to the real world, a superstructure to it or decoration. This is the cornerstone of the unreality of the real world."

INTRODUCTION.

According to the French scientist J.F. Lyotard, the transition of society in an era called post-industrial, and culture in the postmodern era, began in the late 50s. XX century. If during the period of industrial development, the lifestyle was based on material production, the lifestyle of modern society is based on information technology. At a new stage of technological development, humanity

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is faced with problems of a social and moral nature - overloading information, which leads to constant stress, the absorption of a person by information technology; manipulating the media with a person's consciousness, immersing him in virtual worlds, which, of course, leads to a disruption of the social process and the destruction of the usual physical environment. A. Toynbee called the new, final stage in the development of Western European culture an era of postmodernism, in which a person's worldview is associated with anxiety, irrationality and helplessness.

POSTMODERN'S HYPPERREALISM.

The postmodern era is fundamentally different from all previous development, as it arises on the basis of the economic, social and political realities of an "super-open society". This is a "culture of excess", which is characterized by an oversaturation of values, a lack of value judgments and a clear understanding of their prospects. J.F. Lyotard sees the reasons for this attitude and the state of society in the loss of faith in the leading values of the modern era (New Time) - the ideas of reason, progress, emancipation of the personality, which he calls "great meta-narratives". Lyotard also interprets postmodernism as a culture in which the so-called "happening" is affirmed - an impromptu, deliberately absurd theatrical performance. Lyotard also highlights another feature of the postmodern era - "cognitive eclecticism", which is primarily created by the media, consolidating the state of thoughtless consumer attitudes towards art and culture as a whole.

A special role in substantiating the consumer attitude to culture belongs to J. Baudrillard, who believed that the distinguishing feature of the postmodern era is consumption, which involves not just the consumption of things to satisfy vital needs, but the consumption of signs and symbols. In his work "America" J. Baudrillard reveals a model of a consumer society, which European countries are guided by, and notes that Americanism is the postmodernity that permeates today every nation and every individual. An analysis of the post-industrialized Americanized world leads him to the conclusion that now production and consumption are in the first place, ideology is changing under public relations, and morality is being abolished as unnecessary. Thus, according to Baudrillard, consumer society marks the end of "needs" in the traditional sense, consumer items lose their utility function. The subject of its



consideration is exclusively iconic consumption, which replaces reality with hyperreality.

What is the essence of iconic consumption? J. Baudrillard answers this question in his works "Consumer Society", "System of Things", "Symbolic Exchange and Death", "Simulacrum and Simulations". Exploring the iconic essence of consumption, J. Baudrillard notes that it applies not only to things, but also to time, space, nature, to the whole environment of human life. In the "System of Things" J. Baudrillard emphasizes that consumption is a systematic act of manipulating signs, "in order to become an object of consumption, a thing must become a sign". Whereas in previous centuries, needs were associated with individuals through certain commodities, in the postmodern era, consumer value is replaced by symbolic value: individuals begin to acquire goods because they are symbols of prestige, power, and prosperity. A sign becomes an object of consumption, it is not happiness, not prestige, but acts as a sign of happiness, as a sign of prestige, and finally, as a sign of reality. J. Baudrillard also develops the idea that people in developed societies are not linked by democratic values, but by consumption, "which ensures the differentiation of people and their similarity, given certain consumer models." So, gradually a "language" develops from the consumed signs, which allows one to significantly communicate with others: the consumed goods can eloquently tell almost everything about their owners belonging to the same consumer group. Symbolic consumption leads to the disruption of social ties, J. Baudrillard speaks of the "end of the social," since people cease to differ in social origin or status, but differ in the characters they consume. In the postmodern era, the direction and nature of social processes taking place in society are beginning to be determined by the media.

HYPERREALISM'S INFLUENCE ON MODERN SOCIETY.

As early as 1967, G. Debord called modern society "a performance society", where truth, authenticity and reality no longer exist, and show politics and show justice dominate instead. Debord emphasizes that "a performance is not a collection of images, but a social relationship between people mediated by images."

Debord singled out two forms of the "show of power" - concentrated and diffuse, and later the third, which he called the "integrated performance." If the

first form reflects the ideology of the totalitarian regime, the second is associated with bourgeois democracy, then the third exists in a baroque kaleidoscope of life phenomena, theatrical advertising of politics.

An analysis of the performance society, which is carried out by G. Debord, leads to the idea that in the postmodern era, mass media also become the main instrument of socialization, which neither the family nor the school can compete with. The artificial world of images that forms mass media separates the individual from reality, and "the more he contemplates, the less he lives, the more he agrees to acknowledge himself in the prevailing images of needs, the less he understands his own existence and desire. The external character of the performance in relation to the person acting is that his own actions no longer belong to him, but to the other - to the one who offers them to him. That's why the viewer doesn't feel at home anywhere - there's a continuous performance around him." Debord comes to the disappointing conclusion that the historical consciousness is being eliminated in the society of the performance, because if any event does not become the property of the media, then it does not seem to exist. We can say that Guy Debord anticipated the views of J. Baudrillard on hyperreality, saying that "the performance is not any supplement to the real world, a superstructure to it or decoration. This is the cornerstone of the unreality of the real world".

The core of the theory of J. Baudrillard is the concept of symbolic exchange, which leads him to the statement of "hyperreality". By hyper reality, Baudrillard understands simulations of something when the opposition between reality and signs is erased and everything becomes a simulacrum. Hyperreality is a symbolic reflection of reality, and J. Baudrillard emphasizes that "symbolic is not a concept, not a category and not a "structure", but an act of exchange and a social relation, putting an end to the real, allowing for the real, but at the same time and the opposition of the real and the imaginary." And politics, and economics, and sexuality take on the form of hyperreality, since the real is replaced by signs of reality, the approval of the illusion of creativity, beauty, kindness. From now on, reality is replaced by newspaper columns, television reports and television shows, the Internet. So, hyperreality is created by images and signs, which J. Baudrillard calls simulacra. The perception of reality by modern man is no longer direct, but is gradually replaced by simulation, and



individual objects turn into simulacra. As a result, there is a separation from the real world, called J. Baudrillard hyperreality.

A simulacrum is an image of an absent reality, an empty form, a sign that does not stand behind any reality. This term dates back to Plato, by which he meant "copy of a copy." The simulacrum was also interpreted in the works of J. Bataille, J. Deleuze. But it was in the philosophy of J. Baudrillard that he found the most complete justification, taking into account the specifics of the information society.

J. Baudrillard identifies four successive stages in the evolution of a sign (image), which goes from "reflecting basic reality" to its distortion, and, ultimately, ceases to have any relation to it, becoming a pure simulacrum, an image of what does not exist, a copy without the original. According to Baudrillard, postmodern culture is dominated by simulations that are not related to reality, turning the world into a virtual, iconic reality. Baudrillard gives this epigraph to his book "Simulacra and Simulation": "A simulacrum never hides the truth, it is the truth that hides that it does not exist". J. Baudrillard emphasizes that hyperreality is when there is more information and less and less sense.

So, in Transparency of Evil, Baudrillard stops at the 1987 event in Madrid, where the European Cup match between Real Madrid and the Naples team took place at night. Fans besieged the stadium, because they could not get to the match (disciplinary measure of the International Federation). The match was broadcast entirely on television. Baudrillard draws interesting conclusions, in accordance with his theory of hyperreality. He considers this event a wonderful illustration of "the terrorist superrealism of our world, where" real "events take place in the void, ejected from their usual surroundings and observed only from afar, on television." Instead of real participation in the event, the fans were forced to be content with his image, and as a result it became a pure event, "existing outside of any natural connections with the environment." This match becomes a simulacrum, as the question arises: maybe it didn't exist? After all, it took place at night - in the void, but its reproduction on the screens got its maximum swing.

In an essay on the 1991 anti-Iraq campaign, entitled "There was no war in the Gulf," J. Baudrillard, on the basis of his theory of hyperreality, concluded that this campaign was the first "virtual war" in world history, the events of



which were constructed by the media. The spectacular broadcast by the US CNN campaign of the events in the Persian Gulf was much more real than the hostilities themselves. According to J. Baudrillard, "a war, turning into information, ceases to be a real war and becomes a virtual war." J. Baudrillard also noted in his essay that this war was won in advance, since the media informed the public about the victory before it began and therefore in reality there was only a television show actively advertised by the media.

Simulations of this kind also take place in Russian society, in which hyperreality is created by power structures, mass media technologies. As a simulacrum are the ratings of political elections, served as sociological polls. During the election campaigns, the media organize a performance, a spectacle in which there are empty, but effectively filed discussions, hiding that there is nothing to discuss, a struggle that hides that it is not. Like the Persian Gulf war, the elections are virtual, the "serious fight" is built by the media: until the last, nobody will know who will win. Under the influence of such a performance, a person has an illusion of involvement with what is happening, manifestations of an active life position, but in reality he experiences all his feelings, emotions in a virtual spectacle.

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The characteristic of ecstasy is applicable every time when it comes to mass media, which immerse a person in his reality with the help of technical and other means. So, a person is in a state of ecstasy when he visits the Holocaust theme park in Washington. There is an immersion in the Auschwitz simulacrum, and a person goes through all the horrors of a real Holocaust victim. Hyperreal Auschwitz gives a person the necessary feeling of ecstasy. In the postmodern era, pleasure becomes impossible, since a person is constantly accompanied by special effects and movies, neon signs, round-the-clock TV, speed of movement, an abundance of goods, etc.

Simulacrum also suggests aesthetic redundancy, in the words of J. Baudrillard, "obesity". Postmodern culture is characterized by the simultaneous presence of various cultural signs, codes, aesthetic forms, styles, and genres. So, for example, currently in Europe there is an active spread of Japanese, Chinese, Arab motifs, but this is not a real oriental culture, but its simulation. The abundance of cultural codes creates the feeling of Babylon, polyphony, when the content is not visible behind the form, the culture itself is not visible behind the sign of culture.

TRANSPPOSITIONALITY AS A PHILOSOPHICAL TERM.

Another feature of the culture and aesthetics of the simulacrum is "transpositionality" when the opposition is abolished: "male - female"; "Beautiful - ugly"; "good evil"; "Human - non-human", etc. A classic example of a transobject is Macle Jackson — it erases the opposition: "black - white", "male - female", "artificial - natural", "childish - adult", "beautiful" "Ugly." J. Baudrillard was able to deeply reveal the essence of mass media, immersing man in the artificial world and thereby violating the process of his socialization.

S. Zizek also considers contemporary culture in the context of universal mediation, as a result of which a real object turns into an artificial one, a person becomes only a spectator, for whom phenomena such as catastrophe, television shows, earthquakes become one-to-one. It is not by chance that

S. Zizek declares that “the final truth of the capitalist utilitarian spiritless universe consists in dematerializing “real life” itself, in turning it into a ghostly show.” Both J. Baudrillard and S. Zizek are consonant in the fact that the rapid development of mass media carries the threat of an anthropological crisis. A person captured and immersed in mass media becomes its product, and this medium forms the so-called “screen generation”. The real world is being replaced by a TV monitor. A person becomes a spectator, it seems to him that he lives, but in fact he only watches how others live, which, in turn, imitate life. Constant contemplation makes a person passive, he does not live, but only simulates life. A person is constantly getting used to the images imposed by television advertising and official propaganda, creating simulacra, which are a powerful tool for manipulating the mass consciousness. In this regard, the point of view of E. Andreeva is also interesting, which, analyzing contemporary art, reflecting hyperreality, comes to an interesting conclusion. Comparing the “Black Square” by K. Malevich and the painting by E. Warhal “Man on the Moon”, E. Andreeva says that the Suprematist image of the first is more real than the image of the second, in which the lunar landscape is represented by the image from a television monitor. E. Andreeva concludes that Walhol depicts a fragment of a “realityshow”, because he is not an “invisible witness” like Malevich or Filonov, he is a viewer.

The current situation, in which various kinds of simulations dominate and which J. Baudrillard calls hyperreality, is very difficult and even impossible to describe using traditionally accepted, rational scientific tools. In this regard, of particular importance is postmodernism, which is the leading current and worldview of the postmodern era, which is in its infancy, gradually determining the direction of its development. If postmodern philosophy since the 80s. of the twentieth century gave a rather deep justification for the crisis state of culture in the postmodern era - this is the concept of a meta-story by J.F. Lyotard, and the method of deconstruction of J. Derrida, and the theory of hyperreality of J. Baudrillard, the post-modern art, the development of which began before philosophy, directly responded to its problems and, above all, to the challenge of hyperreality.

Modernist art of the first half of the XX century. prepared postmodern art, it was there that its origins. First of all, the art of the first half of the 20th century can be considered a reaction to the modern era, which was expressed in the



crisis of representation. It should be noted that artistic language has changed in any era, but art has always developed in accordance with the principle of mimesis, that is, it relates to reality, demonstrating various ways of reflecting it. In the first half of the XX century. the situation is changing: art moves away from the principle of correlation with reality and gradually becomes not a means of reflecting it, but a means of reflecting hyperreality. First of all, the departure of painting from the realistic principle was influenced by the massive distribution of photography, with the help of which paintings began to be replicated. In this regard, we can talk about the process of reproduction of works of art that has begun, and in the postmodern era it will affect the entire sociocultural situation, the analysis of which was carried out by J. Baudrillard. In his concept of symbolic exchange, he revealed the mechanisms of consumption as a sign system of modern society, which as a result led him to affirm hyperreality to the deconstruction of reality. The method of deconstruction as the leading category of postmodernism will be given much later justification by J. Derrida. Deconstruction is a rather complex and multifaceted concept, which is applicable not only to the literary, but also to the political, social, cultural text, since the phrase by Derrida is known "there is nothing outside the text." In the meantime, it is important to dwell on the fact that deconstruction is primarily a criticism of traditional analytical thinking, which is based on binary opposition. Derrida shows that a second, third, etc. is always added to the indicated pair of signs. Deconstruction implies a departure from the main central meaning of the text and shows the possibility of other meanings, since the text for Derrida is always a lot of texts and there are "traces" in each text of another. Cubism has decomposed into the simplest geometric components of reality objects (female figures, bottles of wine, musical instruments, etc.). For cubists, it becomes characteristic to introduce non-pictorial elements into their canvases - newspaper clippings and scraps, theater posters, pieces of clothing, pieces of wallpaper, labels, small household items, etc. In the future, this method will become popular in post-art.

CONCLUSION.

Thus, from the level of media literacy of the audience, its ability to withstand manipulations by the media, to understand and analyze various media texts,

as well as postmodern texts that most adequately reflect the crisis state of society, contribute to understanding and correct perception of the world.

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